

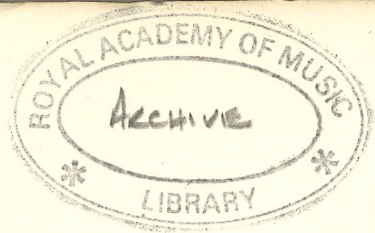
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THE  
ROYAL ACADEMY  
OF  
MUSIC  
  
MAGAZINE

No. 175

Lent Term 1960







Olive Groves, F.R.A.M.  
President, R.A.M. Club, 1960

# THE R.A.M. MAGAZINE

Incorporating the Official Record of the  
R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

No. 175

Lent Term, 1960

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Royal Academy of Music, York Gate, Marylebone Road,  
London, N.W.1



## R.A.M. Club—President 1960

Olive Groves, F.R.A.M.

Musicians who are constantly before the public can look back with the utmost satisfaction and with a sense of achievement upon countless occasions when they cannot but realize the delight they have given to their fellow musicians and to those who form the audiences of the country. To this aspect of an artist's life our President is no stranger as we of the R.A.M. well know. She has long enjoyed a position of eminence in more than one sphere of music. Entering the R.A.M. as an *Associated Board Piano Scholar* in 1917 she studied piano with Tobias Matthay and Hedwig McEwan and singing with Evelyn Langston under whose inspiration and influence she decided to concentrate ultimately upon singing. During a brilliant studentship she won many honours including the *Anne E. Lloyd Exhibition*, the *Lilian Eldée Scholarship* and, one almost added "of course" the *Dove Prize*, then the "blue ribbon" of the Academy, which she won in 1922 the R.A.M.'s centenary year.

She took leading parts in R.A.M. opera productions, making her professional début in the lead in *Lionel and Clarissa* at the Lyric Theatre, Hammersmith, and afterwards appearing there in the *Beggar's Opera*. Since then she has sung at "the Proms," at Royal Philharmonic Concerts and has toured the U.S.A. and Holland as well as making a well-loved name for herself in England including appearances with Sir Thomas Beecham and Sir John Barbirolli.

Olive Groves shares musical activities with her husband, George Baker, the renowned singer who is connected with the administration of many musical bodies including the Royal Philharmonic Society and the B.B.C. and who also finds time to be Hon. Sec. of the Savage Club. She has a son and, believe it or not, three

grandchildren! You might think this enough for any woman but to stop here would be to leave out what may be the most rewarding of all her professional activities—her great success as a teacher.

Appointed a Professor in 1948, many of the students who have passed through her hands have won national and international awards and the gratitude of all her students must be an increasing source of the sincerest satisfaction to her. She is naturally in great demand as an adjudicator.

Her gaiety and personal charm have won her many warm and enduring friendships and, let me hasten to add that, although she was the unchallengeable "toast" of the R.A.M. in her student days, her friends are of both sexes!

We welcome and hail our President and wish her many more years of joyous and successful activity.

MADELEINE WINDSOR

## Concerts

CHAMBER CONCERT—November 5, 1959. Trio in C for Piano, Violin and 'Cello, *Haydn* (Rita Arnold, Louis Ullmann, Caroline Steen); Quartet in E flat for Two Violins, Viola and 'Cello, *Dvořák* (Denis Simons, John Allan, Clare Santer, Neil Glyn-Wilkinson); Quintet in A for Clarinet, Two Violins, Viola and 'Cello, *Mozart* (Alan Gold, John Georgiadis, Helen Edwards, John White, Ruth Bennett).

CHAMBER CONCERT—November 30, 1959. Trio in E flat for Clarinet, Viola and Piano, *Mozart* (Christopher Ball, David Stobbart, Beryl Jones); Quartet in F minor for Two Violins, Viola and 'Cello, *Beethoven* (Julian Cummings, Louis Ullmann, Graeme Scott, David Edwards); Sextet in G for Two Violins,

Two Violas and Two 'Cellos, *Brahms* (John Georgiadis, Diana Cummings, David Stobbart, John Chambers, Ruth Bennett, John Boyce.)

ORCHESTRAL CONCERT—December 1, 1959. Conducted by CLARENCE RAYBOULD. Suite (Royal Fireworks) movts. I, III, IV. *Handel-Harty*: Introduction and Allegro for Strings, *Elgar* (Diana Cummings, Peter Mayes, Norris Bosworth, David Edwards); Aria (Mefistofele), *Boito* (Maureen Jones); Concertino for Piano and Orchestra, *John Addison* (Philip Jenkins); Overture (Picaresque Comedy), *Bax*; Introduction and Rondo for Violin and Orchestra, *Saint-Saëns* (John Georgiadis); Slavonic Dances VI and VIII, *Dvořák*.

CHAMBER CONCERT (NEW MUSIC CLUB)—December 4, 1959. Quartet for Oboe, Violin, Viola and 'Cello, *Anthony Milner* (Judith Thomas, Diana Cummings, Norris Bosworth, David Sephton); Sonata (MS.) for Clarinet and Piano, *Richard Stoker* (John McLeod, Margaret Murray); Elegy for Horn and Four 'Cellos, *David Dorward* (Ronald Harris, Ruth Bennett, Elizabeth Broom, John Boyce, Gregory Baron); Concerto for Piano and Nine Players, *Constant Lambert*.

SECOND ORCHESTRA—December 7, 1959. Conducted by MAURICE MILES. Overture (Mastersingers) *Wagner*; Adagio for Strings, *Samuel Barber*; Duo (Requiem), *Verdi* (Jean Dodd, Jean Evans); Concerto in F, movt. I, for Piano and Orchestra, *Mozart* (John Constable); Symphony V, *Beethoven*.

RECITALS by students awarded their Recital Diploma were given by Thorunn Tryggvason (Piano) on October 12, 1959, and by John Tunnell (Violin) on November 30, 1959.

## Review Week

Michaelmas Term, 1959

November 30, Principal's Introduction, *Have we free will?* by The Very Revd. Dr. W. R. Matthews, K.C.V.O., Dean of St. Paul's; *Chamber Concert*. December 1, *Rehearsal of First Orchestra*; *Orchestral Concert*. December 2, *The Sculptures of Chartres* (illus. with slides) by Andrew Martindale, Esq.; *Bach's "Goldberg Variations"* played by George Malcolm. December 3, *Money is not everything* by Miss Ruth Pitter; *Problems connected with Disarmament* by The Rt. Hon. Noel Baker. December 4, *A development in the visual arts in the XVIth Century*; *Concert* arranged by the New Music Club, including works by Anthony Milner, Constant Lambert, David Dorward and Richard Stoker.

## Exchange Concert by Diploma Students of Conservatoire Royal de Musique, Bruxelles

January 28

Sonata in E minor for Violin and Piano, *Veracini* (Mdme. Vanden Bosch-Lescal, Mlle. Françoise Esquedin); Songs by *Caccini*, *Scarlatti*, *J. S. Bach*, *Purcell* (Mlle. Christiane Berlanger, Mlle. Esquedin); Italian Concerto, *Bach*, "Feux Follets" *Liszt* (Mlle. Esquedin); Poème, *Chausson*, Ballade, *M. Poot* (Mdme. Bosch-Lescal, Mlle. Esquedin); Songs by *Chausson*, *Fauré*, *De Boeck*, *Absil* (Milles. Berlanger, Esquedin); Ondine, *Ravel*, Toccata, *Absil* (Mlle. Esquedin).



## Elgar at Hereford

by Sir Percy Hull, D.Mus.

Everyone knows of Elgar's close connection with Hereford but it is not so generally known that his mother—Ann Greening—was born in Herefordshire, near Ross-on-Wye, and that it was at Birchwood, Herefordshire, that the *Dream of Gerontius* was composed.

His first connection with the City itself dates back to the early eighties when he played the violin in the orchestra for the Hereford Choral Society and the Herefordshire Philharmonic Society (since defunct) and I well remember in 1895 to 1900 (the year *Gerontius* was produced in Birmingham), his coming to stay week-ends with my predecessor, the late Dr. Sinclair, and writing in the visitors' book snatches of tunes illustrating the moods of Dan, Dr. Sinclair's famous bull-dog. These bull-dog motifs were used later in *King Olaf*, *Caractacus* and of course in No. XI of the *Enigma Variations*.

How strange it now seems that in 1896 I was privileged to hear Elgar play over his *Festival Te Deum and Benedictus* in Sinclair's house to see whether the work would be acceptable for the programme of the Festival at Hereford the following year. He was as nervous as a kitten and heaved a huge sigh of relief when Sinclair said "It is *very very* modern, but I think it will do; you shall play it again after supper when Hull and I will give you our final verdict". All this in Sinclair's stammering and somewhat patronising fashion. During this same visit, the three of us took turns in sight-reading Tchaikovsky's *Pathetic Symphony* arranged as a piano duet; the work had not then been performed in England and musicians were all agog about the 5/4 movement. Elgar tackled the bass part but he soon got into a mess and had to stop. After another attempt he eventually reached the end and remarked: "The violin is my instrument, not the piano. I can read any old or new rhythmic patterns on the fiddle."

Between 1900 and 1903 he stayed in Hereford quite a lot and much of *The Apostles* was written in the organist's house. A small room was placed at his disposal and when he was busily composing, all kinds of freakish notices were attached to the outside door. One of these always remained in my mind; it ran: "The Incubator is now warming up—hatching is on—please don't disturb the old hen"!

In 1904 he came to live at Plas Gwyn, Hereford, and it was there that some of his greatest and best-known works were created. *The Introduction and Allegro* for strings, both *Symphonies*, the *Violin Concerto*, *The Kingdom*, *Wand of Youth Suites* I and II etc. How well I remember the arrival of the proof sheets of the piano duet arrangement of *Enigma Variations*! Elgar was in one of his most joyous and excitable moods and together we soon plunged right away into the music. When he reached the end of the *Troyte* Variation VII, I apologised for mis-reading some of the very quick passages in the famous bass part. The immediate reply was: "*Never mind the right notes in Old Troyte, it is the rhythm that matters. Didn't we make the old fellow buzz?*" It was something more than a privilege to have been the first person in the world to play these immortal variations as a duet with the composer.

Not infrequently, Elgar used to slip in during the Choral Society's practices, and, of course, he took many rehearsals of the local Festival contingent for which I was accompanist. As far back as 1902 he was rehearsing the *Dream of Gerontius* and during the Demon's Chorus I smashed a string of the piano. There was such a resultant "jangle" that Elgar roared with laughter and said "This demon's chorus is descriptive enough already without Hull's extra devilish orchestral effects"! I removed the broken string and after the rehearsal he wrote the following across page 74 of my vocal score: "TESTIMONIAL—P.C.H. kindly removed a broken piano string very cleverly and expeditiously. *Witness*—EDWARD ELGAR, Hereford, July 11th, 1902."



"E.E." often dropped into the organ loft at the Cathedral and on one of these unexpected visits I was "dashing away" at the Bach *Fantasia and Fugue in C minor*. At the end he seemed excited and remarked "How splendidly that would work out on the orchestra!"\*

One met all sorts of interesting people at the Elgar's house, such as Hans Richter, Mary Anderson, Lady Maud Warrender, Robert Hichens, Sanford Terry. It was at Plas Gwyn that I was first introduced to Sir Hugh Allen when Elgar caused great amusement by playing well-known tunes on his pianola, making us guess what was the tune when he reversed the roll and played it backwards.

After his long and intimate connection with the Three Choirs Festival in Hereford Cathedral it was there that Elgar last appeared in public as a conductor. Life and soul of the 1933 Festival, he conducted a very fine performance of *The Kingdom* on September 7th. Surely the Hereford Choral Society could not better have celebrated its Centenary (1937) than by performing, in the cathedral he loved so much, his *Dream of Gerontius*. May it not be truly said of him: "Self-taught I sing: 'tis Heaven and Heaven alone inspires my song with music all its own."

### In New Year Honours List

O.B.E.—Mr. Harold Craxton, HON. R.A.M.

M.B.E.—Major Jean Macdowall.

\* And how splendidly stimulating it did work out. Bach himself "arranged" some things and would have gloried in it. (Ed.)

### Dinner to Harold Craxton

On April 30th 1960 Harold Craxton is due to celebrate his 75th birthday, and in July after forty-one years' service, he will retire from the Staff of the Royal Academy of Music. This does not imply any cessation of his invaluable work as a teacher, but it marks an appropriate time for the profession to show its appreciation of Mr. Craxton's great service to music as an artist and teacher.

It is proposed to celebrate Mr. Craxton's birthday by a dinner to be given in his honour at the Connaught Rooms, Great Queen Street, W.C.2, on Wednesday, 15th June at 7.30 p.m. On this occasion our gratitude and affection will be expressed in a practical way by a presentation, with the gift of a book containing the names of subscribers. Any amount, however small, will be acceptable, and will ensure the appearance of your name in the presentation volume. There may be some who cannot attend the dinner but will nevertheless wish to be associated with the tribute, and we are sure that although Mr. Craxton would like to see all his friends on this happy occasion, he would also be gratified to know that those who are unavoidably absent are associated with this appreciation of his great career.

To facilitate arrangements and to avoid disappointment would you kindly make an early application for tickets, the price of which (exclusive of wine, but including gratuities, is £1 5s. per person). We wish to emphasise the importance of an early reply. Applications should be made to Mr. Alan Richardson at the R.A.M., and cheques made payable to him.

THOMAS ARMSTRONG,  
MYRA HESS,  
HARRIET HOLLAND,  
VIRGINIA MCLEAN,

DENIS MATTHEWS,  
LESLIE REGAN,  
ALAN RICHARDSON,  
CLWYD (*Chairman*)

## R.A.M. Appointments

DIRECTORS : Miss Grizel Davies, Lady Fermoy, Lord Hacking,  
Dame Myra Hess, D.MUS., L.L.D., F.R.A.M., John  
Pope-Hennessy, Esq., C.B.E.

COMMITTEE OF MANAGEMENT: Michael Pelloe, Esq., S. O. Quin, Esq.

## R.A.M. Club Annual Dinner

The Club Dinner will be held at Connaught Rooms, Great  
Queen Street, Kingsway, W.C.2, on Thursday, May 12, 1960,  
at 7 for 7.30 p.m.

## Pages from R.A.M. History—V

Compiled—by kind permission of Mrs. Corder (Eleanor  
Rudall)—from *A History of the Royal Academy of Music*  
from 1822 to 1922 by FREDERICK CORDER, F.R.A.M.

The idea of instituting an operatic class first arose in 1828 and it was furthered by Sir Andrew Barnard contributing towards the expense of a professor of dramatic singing. Operatic composition was also encouraged by a prize for the best setting of an operatic *Finale*. It is amusing to read that the judges (or at any rate Sir Andrew) thought all three competitors had "more or less a disposition to deviate from the subject to introduce extraneous and difficult modulations in the modern German style." They were enjoined rather to write in the manner of Cimarosa. The winner

of the prize was Charles Lucas (afterwards Principal) and another entrant Kellow John Pye (afterwards a Director). The first operatic performance was that of Rossini's *Il Barbiere* on December 8, 1829, and it won high praise in the *Morning Post*, but after 1830 for many years, the Academy could not often afford such luxuries. We read, however, of performances of an opera by Lord Burghersh himself, of *Così fan tutti* and of *Figaro*, the former of which invoked "a long and sour letter signed *An Old Amateur* in *The Harmonicon*, deprecating the putting forward of 'immature talent' and the encouragement thus given to conceited mediocrity" etc. Mr. Corder's remark is: "The simple answer is that no one would believe in the value of a school which did not exhibit its results now and then, nor would anyone consent to study in such a place." One result was that succeeding operatic performances received very indifferent notices in the press and one in particular was scathing in reference to "a little boy" who was cast as Cherubino in *Figaro*. "This 'little boy,' whose name was left blank in the programme, was no other than William Sterndale Bennett." Much musical criticism of this period is notorious as being illiberal and prejudiced, and indeed it appears that there was a good deal of jealousy rampant in some quarters among musicians unconnected with the R.A.M. This might have arisen from the fact that our professorial staff (in conformity to long-lived fashionable opinion) included a high proportion of foreign teachers. *The Musical Quarterly* had also seen fit to disparage the efforts of the Academy, but the *Morning Post* was always much more encouraging.

Mr. Corder briefly relates events which led to Dr. Crotch's regrettable resignation. Sir George Macfarren, who had been present in Committee, recollected the offence alleged as something most trifling. Mr. Corder concurs in that opinion and so would we. He continues:—

"I have always regarded Dr. Crotch as one of England's great unappreciated. He suffered under the severe handicap



of having been an infant prodigy and he lived at a time when musical education was in its worst phase. . . . That his published works amount to so little may be chiefly owing to the fact that no English composer of his time had any opportunity save that afforded by oratorio. But his *Specimens of various Styles of Music* and his lectures given in Oxford and London show that he was a musician of great capacity. He was not in the modern sense the Principal at all. He is described in the prospectus as 'Principal Professor,' but was allowed no hand in the direction of the school, this being entirely fulfilled by Lord Burghersh or his substitute. . . . Crotch was an excellent water-colour painter and might easily have made this his 'principal study.'"

(Dr. Crotch's music is not much heard nowadays. The anthem from his *Palestine* (which was included in the first R.A.M. concert) *Lo, star-led Chiefs* survives in Cathedral service lists appropriately at Epiphany (it was once there printed "startled Chiefs"). Its music has Haydnesque grace and the accompaniment is a useful study in the art of playing on the organ from a piano reduction of an orchestral score. A companion number *Be peace on earth* is also attractive. Its libretto, by Rev. H. Heber, is horrific in places and I recall copies in which "howling fiends" were softened into "Hell's fierce legions." Crotch's technique was less developed than Elgar's and he relied chiefly on diminished 7ths for his demons. Another anthem deserving more performance is *How dear are Thy counsels*; it is elegantly tuneful, in logical form and skilfully written—Mozartian in fact. (Crotch as an infant was thought to be a "second Mozart".) His *Methinks I hear the full celestial choir* is now seldom if ever heard, but it must have been popular to have been published in Tonic Sol-fa. It is a good example of 5-part writing of the period and needs a good bass-baritone with a wide compass; but the now-changed meaning of

one word may provoke a smile! In it he exploits the *Lontano* "off-stage" effect of Hallelujahs interspersing and accompanying a declamatory solo, rather in the manner since familiar in opera and in orchestral works: echo effects, however, had long been used. His graceful *Comfort, O Lord* is perhaps better known and deserves its modest place.

One of Dr. Crotch's compositions is still well-known in church. But most worshippers (and some organists) are unaware that this familiar chant is constructed in a form in which many composers since the time of the fifteenth-century Flemish contrapuntists have amused themselves—*per recte et retro*—that is, it may, in sections, be sung from right to left just as from left to right. Section 3 is 1 backwards; section 4 is 2 backwards. It may be said that it makes better music than do some examples of this recondite ingenuity.\*) Ed.

## Notes and Comments

R.A.M. MAGAZINE is privileged to publish some of Sir Percy Hull's memories of Sir Edward Elgar which extend back over more than sixty years. He also recalls that in the days when Elgar played violin in the Hereford orchestra, his brother Frank played oboe and his father viola.

It has always been obvious that Elgar's extreme intimacy with everything relating to orchestral effect was gained from inside and that his wide knowledge of violin technique was personal. During the greater part of his life he was remote from busier professional spheres of music and these glimpses of him during his most creative period are the more interesting for that reason. The

\* Unless memory betrays me, Mr. Corder produced a specimen as a Christmas card for his pupils. When turned upside-down the music was identical. An example from Fétis is shown in Grove. (Ed.)

reminiscences are drawn from a talk broadcast by Sir Percy from the West Door of Hereford Cathedral in 1937 during the Three Choirs Festival and immediately after a performance of the *Dream of Gerontius*.

Many experienced teachers were glad that Sir Thomas Armstrong was able, at the I.S.M. Conference, to return to a subject on which he spoke during his Address at the R.A.M. prize-giving in July last.

Notwithstanding great advances in school music, so pressing are the demands upon children's time and energy in this material age, that the humanities receive scant recognition. Neither teacher nor pupil can give that time and concentration which training for an artistic life demands. As Sir Thomas said :

"A talented child of 12 in France, showing evidence of acceptance for full-time study in a national musical institution, is allowed to pursue a course of general education quite different from that of an ordinary child. This is not because the French are backward in education, it is because they take a realistic view of its purpose and believe that to be a good musician is an important matter and for some the most important thing in life."

It is becoming clear that even politically minded people are realising the sweetening influence of cultural relations throughout a troubled world. Serious study of any art should not be bounded by minute and second hands of a clock.

A retiring mistress, very ably in charge of music in a well-known school, said : "Thank God, I shall be free from that incessant bell!"

Consideration of some of Dr. Crotch's music (p. 12) leads to reflection upon the loss felt through the drastic truncation of cathedral music almost everywhere. Sir Hugh Allen said that at Ely he was responsible for the music of over 700 services every year. This was commonly the case. Sixty years ago, when services were sung twice daily without *any* intermission at all, there was opportunity to perform works which included perfect short examples from our greatest composers. Some of these now appear occasionally in recital programmes but, wherever and however well sung, their full effect cannot be realised apart from the manner and proper setting intended.

There were also anthems by lesser composers—among whom we may place Dr. Crotch—which, within compass of four, or even three, octavo pages, fulfilled their purpose to perfection and achieved a beauty which must have been inspired by a faith not so evident today. For practical reasons these short anthems were often to be heard on Monday mornings. Their disuse is to be deplored.

### Birth

ELLIS—On May 8, 1959, to Rene (*née* Ellis Jones) and Osian Ellis, A.R.A.M., a son—Tomos Llywelyn, brother for Richard Llywarch.

### Marriages

HEWETT—HARRISON—On December 19, 1959, at Wilmington, Kent, Dennis William Hewett to Mary Harrison.

LAVERS—MANTON—On January 1 at Caxton Hall, Marjorie Lavers to Stephen Manton.



## In Memoriam

Elsie Marian Nye, F.R.A.M.

1883—1959

Elsie Nye entered the R.A.M. in 1900 and studied under J. Blahà, Ernest Kiver and Dr. Arthur Greenish. She had also worked with Emil Sauret. She gained the *Dove Prize* (1915), *Charles Mortimer Prize* (1916, Composition), *Charles Lucas* (1917, Composition) and *Oliveria Prescott* (1917, Composition). Elected A.R.A.M. in 1919 and appointed professor of Harmony, she also taught Violin in the Junior School. In 1948 she was elected a Fellow.

Gwen Hayward writes :—

Elsie Nye—how loving and lovable she was. She had great charm, spontaneous kindness and generosity together with a tremendous sense of fun. The background of her life was her Christian Faith.

Her distinguished career as a student and a Professor was rewarded by her election to a Fellowship. She was a most gifted musician, and could have made her name as a professional violinist or as a composer, but she chose to teach and *what a teacher she was!* Hundreds owe success in the L.R.A.M. paper work to her vivid and inspiring teaching. I was privileged to join her class in 1922 and we became close friends. It was a great experience to accompany her, and we enjoyed hours of playing together.

She had a gift for telling stories—also for drawing—and many were the descriptive sketches in our harmony books! Numbers will share this reminiscence. In the weeks immediately before our exam. about twenty of us would be packed into that little room at the top of the R.A.M. for those wonderful extra coaching lessons. Elsie Nye gave herself unstintingly for others.

For some while she had not been really fit, even before she retired—but she carried on because there were people needing her help. She suffered discomfort and not a little pain owing to diabetic trouble and she faced the possibility of blindness, but was greatly cheered by a very promising report from the specialist shortly before her death. She was very courageous and always full of fun and spirit. Someone wrote “Somebody so wonderful as Miss Nye can’t have ‘gone’—she must live on and be an inspiration to all who knew her.”

We are the poorer for her passing, but grateful for having known her, and we must pray that her dear soul may rest in peace.

## George Salisbury Eskdale

Hon. R.A.M.

Mr. Eskdale, trained at Kneller Hall, became professor of the Trumpet at R.A.M. in 1939 and had been principal trumpet of L.S.O. since 1932. He had a European reputation for his most accomplished playing of Bach’s exacting parts and made a record of the Haydn concerto which is famous. He recently went to Vienna to re-record it. Of a retiring nature, however, he would probably wish to be remembered rather as an orchestral musician. He was in the true succession of legitimate trumpet-playing since the days of the Harpers, Walter Morrow and John Solomon.

## Obituary

Vivian Langrish writes of the late Felix Swinstead :—

“Flix” (as a few of us affectionately knew him) was many-sided and versatile; warm-hearted, serious-minded and at the

same time possessing a Puck-like humour; keenly appreciative of anything of real artistic merit and equally intolerant of anything spurious or not genuine.

It was extremely interesting to me to be intimately associated with so many of his compositions in their raw state over a number of years. Many times I have been called to the telephone to hear the familiar voice saying—"I say, I've written a new piece, but there is something wrong with it, can I come round and play it?" And along he would come, armed with several odd fragments of MS. written in pencil—often without clefs or stems to notes, and one was expected to follow and turn pages.

He was a very lovable personality, especially to those of us who knew him more intimately, I think perhaps I was privileged to know him almost better than most others outside his family—I enjoyed his kind and warm-hearted friendship for something like thirty years—a valued memory indeed!

WATSON—Miss Rosabel Grace Watson died on October 5 last. Miss Elizabeth Merriman writes :—

Miss Watson was 94 last June and had conducted and arranged the music for the Open Air Theatre in Regent's Park and for Sir Donald Wolfitt when acting in his Greek plays etc. For many years she and her great friend, Miss A. V. Mukle, arranged the music for all the Shakespeare plays at Stratford-on-Avon. She conducted in Regent's Park up to 1953, when she was almost 90 years of age.

HENWOOD—Mr. W. H. Stock writes :—

John Charles Henwood, who passed away on 2nd February, 1960, in his 86th year, was a boy chorister at St. Sepulchre's, Holborn,

at the time when Sir Henry Wood was a youthful assistant organist; later, he joined the Queen's Hall Orchestra as a Violist. Before his sixteenth birthday he was directing Pantomime, as well as writing and arranging the music, at the old South London theatre. His life was the theatre, the concert hall and the court ball-room of the late Victorian and Edwardian era. Founder of the British Imperial Band to counteract the influx of the German Band which dominated the "popular" musical world before the First World War, he had a wide experience as Conductor and Leader. He was a founder-member of the old Orchestral Association at Archer Street, and was well loved by his colleagues; the musical profession has been the richer for his part in it. During the Second World War, at the instance of Sir Henry Wood, he joined the R.A.M. as an assistant in the Library, where he served seventeen years, retiring in 1958. As a copyist he wrote one of the finest hands that any player was called upon to read.

### Incorporated Society of Musicians

#### Sixty-second Annual Conference

Held at Norwich during the week beginning December 28 last, the conference included discussion of topics important in the sphere of performance and teaching in many departments, lectures and concerts, the Annual General Meeting and Receptions by the President, MR. LESLIE REGAN and Mrs. Regan and by the Lord Mayor and Lady Mayoress.

Mr. Regan, in his Presidential Address, stressed the need for a greater and more representative I.S.M. and said he hoped, through the efforts of the whole Society, to double the membership within a year—or less.

SIR THOMAS ARMSTRONG spoke of the need for revising school curricula to free the most talented young musicians from the burden of routine subjects.

MR. HAROLD CRAXTON gave a lecture on *Early English Keyboard Music—Byrd to Arne* and Mr. William Llewellyn organised a New Year's Eve Party.



## R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst  
past Students of the Royal Academy of Music

*President*  
Olive Groves

*Past-President*  
Vivian Langrish

### *Vice-Presidents*

Armstrong, Sir Thomas	Latham, Peter
Barbirolli, Sir John	Regan, Leslie
Bowen, York	Turner, Eva
Craxton, Harold	Waller, Percy
Hess, Dame Myra, D.B.E.	Withers, Herbert
Langrish, Vivian	Read, Ernest, C.B.E.

### *Committee*

Cummings, Henry 1957—1960	Blyth, May	1959—1962
Durrant, Dr. F. T. "	Edwards, Robert	"
Hubicki, Mrs. B. "	Jeynes, Alban	"
Russell, Gwen "	Pauer, John	"
Davies, John L. 1958—1961	Craxton, Harold, O.B.E. ( <i>Chairman</i> )	
Frankell, Manuel "	Thiman, Eric ( <i>Hon. Treasurer</i> )	
Margetson, Mrs. B. "	Regan, Leslie ( <i>Hon. Secretary</i> )	
Jacobs, Mrs. Charles V. "	Jonson, Guy ( <i>Asst. Hon. Secretary</i> )	

### *Hon. Trustees*

Sir Thomas Armstrong  
Major-General R. L. Bond, C.B., C.B.E., D.S.O., M.C.  
Leslie Regan

## R.A.M. Club—Annual General Meeting

The 70th Annual General Meeting was held on Tuesday, 27th October, at 1.30 p.m. in the Lecture Hall, when the Hon. Secretary presented the following report :—

Membership figures are : Town 424, increase of 2, Country 468, increase of 10, Student 250, increase of 18, Oversea 69, increase of 2; in all an increase of 32 members.

With regret we record the deaths of : Wilton Cole, Mary Wilson, Leslie E. R. Palmer, Cecil Martin, Tracy Robson, E. Dodsley Bennetts, Alison Dalrymple, Frances Margaret Bevan, Hubert S. Middleton, Henry J. W. Miller, Claude Gascoigne, Leonor Szeminany, Muriel Stileman, Lt.-Gen. Sir G. Sidney Clive, T. Thorpe Bates, Felix Swinstead.

The Annual Dinner was on Thursday, 14th May, at the Connaught Rooms. Numbers were slightly down, but it was a very happy occasion. The entertainment was kindly provided by Harry Isaacs.

The usual two social meetings were held, at which Shura Cherkasky and Julian Bream provided the programmes.

The retiring members of the Committee are : Frank Britton, Leslie England, James Lockyer and Lilian Smith, and we thank them for their help.

The students have held regular socials throughout the year, and the football team plays regularly in a league.

Vivian Langrish is our retiring President and we are grateful to him for having accepted the office and fulfilling the duties so well. He is succeeded by Olive Groves—which is a compliment to them both.

The Hon. Treasurer then presented the balance sheet, which showed an excess of income over expenditure of £2 14s. 9d., which is a great improvement on last year's figures.

Robert Edwards, May Blyth, John Pauer and Alban Jeynes were elected to the vacancies on the committee. The retiring officers were re-elected. A discussion then followed concerning Life Membership, Student Membership and the payment of subscriptions by Bankers Order. It was decided that these matters be discussed more fully by the committee.

The meeting closed with a vote of thanks to the retiring officer and President (Mr. Vivian Langrish), who was warmly thanked in most felicitous terms by his successor, Miss Olive Groves.



## Notes about Members and Others

THE ROYAL AMATEUR ORCHESTRAL SOCIETY, under ARTHUR DAVISON, is again giving a series of three concerts in the Duke's Hall during the season. The programme on December 14 included Elgar's *Enigma Variations* and the *Sinfonia Concertante* for violin, cello, oboe and bassoon by Haydn. Arthur Davison has been appointed Musical Director and Conductor of the Croydon Symphony Orchestra and has recently shared a programme with Sir Adrian Boult in conducting the London Philharmonic Orchestra.

MARION KENT is now Demonstrator in Speech and Drama to teachers in the form-room of the County of Nottinghamshire.

NORMAN DEMUTH's recent book *French Opera: its Evolution to the 19th century* has been awarded First Prize in the open competition sponsored by the Artemis Press Ltd. Publication will be in the spring. His "*Magnificat in D*" was broadcast by the B.B.C. on November 1 and the second performance of his *Requiem* was given by the French Radio on November 2.

HUGH MARCHANT's usual Carol Services at St. Mary's, Bryanston Square, and at Queen's College, took place in December.

MYERS FOGGIN conducted at the Royal Festival Hall on December 19 the L.P.O. and the L.P. Choir (Frederic Jackson) in a programme which included Walford Davies's *Song of St. Francis*. Jennifer Vyvyn and Richard Lewis were among the soloists.

JOHN HUNT has gone to Tokyo to become the first British Professor of Music at the Tokyo University of Arts. He has leave of absence from R.A.M. for two years.

CLARENCE RAYBOULD conducted at the Claud Powell Memorial Concert at Guildford on December 5. Ronald Dussek conducted the *Claud Powell Choir* in works by Parry and Andrew Thesiger and Thomas Henderson conducted works of their own composition.

DR. DURRANT's *Florian Lady Singers* sang around the Christmas Tree in Trafalgar Square, and as a result collected £45 for the Florence Nightingale Nurses' Fund. Dr. Durrant recently won second prize for a S.S.A.T.B. Madrigal given by the Madrigal Society.

DR. STEINITZ conducts Bach's *Matthäus-Passion* at St. Bartholemew-the-Great on March 26. Eric Greene sings the

Evangelist part. His Bach Cantata performances continue, and on May 28 Norman Tattersall will be among the soloists.

CHERRY ISHERWOOD and Henry Datyner gave a Sonata Recital (Mozart and Fricker) in the Third Programme on January 22.

JULIUS HARRISON's *Troubadour Suite* was played by the B.B.C. Northern Orchestra under Stanford Robinson on January 28.

JOHN SANDERSON recently gave five organ recitals in France: Cathedral of Saint-Claude, Strasbourg, Barr, Protestant Church, Colmar (Silberman organ), and at Lyon for *Les Amis de L'Orgue*.

DR. STEINITZ, David Martin, Florence Hooton, Sidney Fell, Iris Loveridge, William Llewellyn and Terence Lovett will take courses in the Canford Summer School which begins on August 7. Noel Hale is Director.

SIR THOMAS ARMSTRONG opened the conference of the M.T.A. at the Academy on January 9. It discussed recruitment and training of music teachers in relation to present-day needs.

PHYLLIS TATE's new Opera *The Lodger* will receive its first performance at the R.A.M. in July.

ERIC GREENE conducted his *Pro Canto* blind singers in a performance of Bach's *St. John Passion* in the Duke's Hall on February 20. The chorales were sung by his choir from the school for the partially blind, Chorley Wood, and the Organ Continuo part was played by Dr. Steinitz.

PROFESSOR WESTRUP lectured at the R.C.O. for the London Society of Organists on *Rhythm and Tempo in Organ Playing* on February 13.

PROFESSOR PETER LATHAM lectured on *Violin and Piano—Some Sonatas* at Gresham College, from February 15 to 18.

LESLIE REGAN's Watford Philharmonic is celebrating its 25th year. On April 6 the programme is: *Sea Pictures, Sea Drift, Planets I, II, IV, Belshazzar's Feast*.

MICHAEL BUSH's recent appointments include Beaumont College, Old Windsor, Kent Rural Music School, and Convents at Woldingham and Farnborough. He has conducted the *Neri Orchestra* at Oxford and with Coram Orchestra and Antoniella Notariello as



soloist, performed the Schumann Piano Concerto. He is now editing the elder Scarlatti's oratorio *San Filippo Neri*.

OLIVER GREY was appointed to Norbury Methodist Church in September, 1958.

MYERS FOGGIN conducted on February 6 a performance of Elgar's *The Apostles* with the Royal Liverpool Philharmonic Orchestra and the Liverpool Welsh Choral Union in place of Sir Malcolm Sargent who was ill.

*The Editor regrets that several late news-items are unavoidably held over.*

### New Publications

Prelude and Fugue in E minor, *Martini*  
Ten Fugues on Magnificat, *Pachelbel* } Organ (Novello)  
Trio and Fugue in B flat, *J. S. Bach* } ed. *Walter Emery*

The Congregational Anthem Book (Ind. Press Ltd.)  
ed. *Eric Thiman*

Symphony II for Organ (Novello) *Alec Rowley*

"The Lodger" Opera (O.U.P., forthcoming) *Phyllis Tate*

"The Progressive Organist" Book II (Elkin) ed. *C. H. Trevor*

### Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

### Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to Westwood, Hangersley, Ringwood, Hants.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

